

ARIADNE AUF NAXOS

Richard Strauss

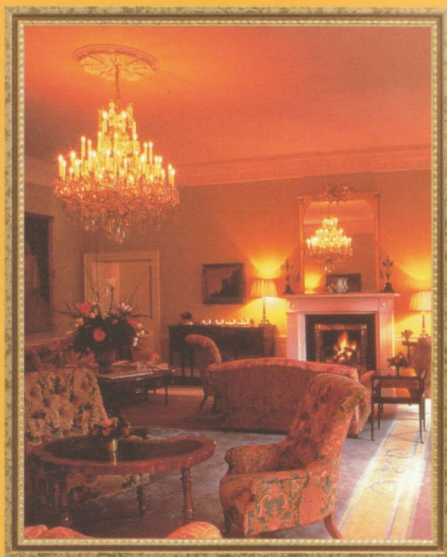


The Marriage of Figaro

Le Nozze di Figaro

Wolfgang Amadeus Mozart





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The Geisha, The Fairies and The Rude Mechanicals

Opera Ireland's Winter season offers two splendid and contrasted 20th-century masterpieces.

Of all the operas that end in personal tragedy, none is more heartbreaking than the story of the Japanese geisha, Cio-Cio-San, who renounces her native culture for the love of A feckless American sailor. *Madama Butterfly* was Puccini's own favourite among his operas. He called it his 'most deeply felt and imaginative invention', and he lavished more love and energy on its heroine than he did on any of his other 'little women'.

The score has a number of authentic Japanese melodies, and the occasional use of the pentatonic scale and exotic instrumental colouring blend perfectly with Puccini's trademark flow of melody and mastery of harmony and orchestral texture, to make this the Italian opera par excellence, a work whose lyricism presents its composer to us in his tenderest and sweetest vein.

Benjamin Britten's *A Midsummer Night's Dream*, which dates from 1960, stays very faithful to Shakespeare's plot. The adaptation, done by the composer and his partner Peter Pears, mirrors the play's fairy ethos with some magical musical enhancement of its own. Britten conjures from his chamber orchestra a remarkable variety of timbre and texture to create distinctive sound worlds for the play's three groups of characters. Harps, harpsichord and tinkling percussion evoke the fairy world of the bickering Oberon and Tytania and their mischievous accomplice Puck. Strings and woodwind provide lusciously romantic music for the two pairs of lovers and bassoon and heavy brass aid and abet the hilarious antics of the rude mechanicals, led by the lugubrious Bottom, the lovable rustic who is wooed by the drugged Tytania while he is wearing an ass's head. As Shakespearean operas go, this one is a winner.



Opera Ireland

15 - 23 NOVEMBER

WINTER 2008 SEASON

Madama Butterfly

Puccini

A Midsummer Night's Dream

Britten

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Opera Ireland Welcome

You are very welcome to our Spring season productions of the *Marriage of Figaro* and *Ariadne auf Naxos*, which Opera Ireland has co-produced with our good friends and colleagues in Lübeck Opera (Figaro) and in our sister National Opera companies of the Czech and Slovak Republics (Ariadne).

We would like to take this opportunity to publicly thank all those who have helped us to make this season possible: our main funders, the Arts Council and their parent Government department of Arts, Sport and Tourism; and our long standing and highly valued principal corporate partners RTÉ and the Irish Times. This season in particular we would like to acknowledge BMW Ireland who have become full production sponsors of *Ariadne auf Naxos*, having been regular performance sponsors in recent years. We also extend our thanks to our many other sponsors and individual supporters listed in the programme whose support underpins and makes possible the provision of professional opera for the Irish public.

After a number of years of relative underdevelopment of opera in Ireland, as the arts in general and so many other aspects of life in Ireland have made great and welcome progress, we in Opera Ireland believe we are heading into a positive time of growth and development for opera in this country.

It is an extraordinary fact (and hardly a matter of national cultural pride), that as we approach the end of the first decade of the 21st century, Dublin, a city with an immensely rich operatic tradition and heritage of its own, the capital of what is a highly cultured country, remains the only capital city in Western Europe without a regular provision of year-round professional opera for its own citizens and its visitors. This must change.

The 2008/2009 season to come will mark a significant departure for Opera Ireland, what we hope will be the first steps on a journey to becoming a year-round presenter of opera in our capital city, and a regular presence in some of our other major cities. We hope that you will join us to be a part of that important journey next season and in the years to come.

In the meantime, we hope you have a wonderful evening, and that you are engaged, entertained, enriched and moved by these great operas, and by the productions and performances of the talented and dedicated creative teams and performing artists who bring them to you.

Go mbainfidh sibh ceol as an oíche!

Niall Doyle
Chief Executive

Dieter Kaegi
Artistic Director

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The Marriage of Figaro

Le Nozze di Figaro

Wolfgang Amadeus Mozart



presents

The Marriage of Figaro

Le Nozze di Figaro

Wolfgang Amadeus Mozart

Sung in Italian with English Surtitles

CONDUCTOR:

Jari Hämäläinen

DIRECTOR:

Marc Adam

(Re-staged by Pascale-Sabine
Chevrotton)

SET DESIGNER:

Jean Bauer

COSTUME DESIGNER:

Pierre Albert

LIGHTING DESIGNER:

Thomas Maerker

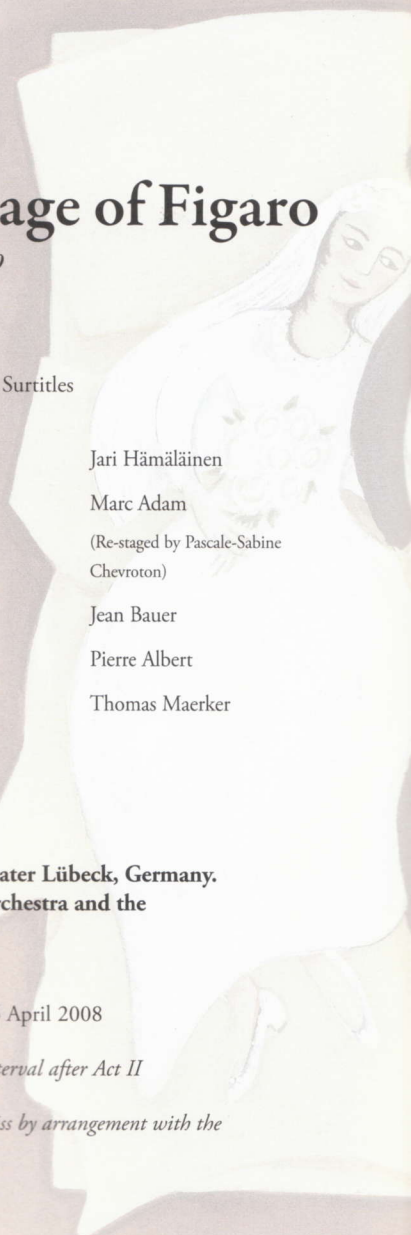
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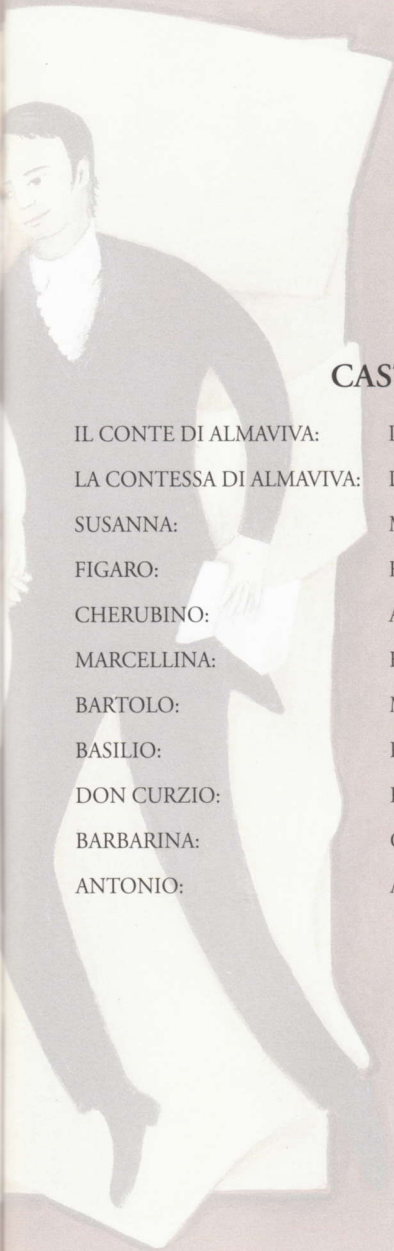
Gaiety Theatre, Dublin

29 & 31 March, 2, 3, 5 & 6 April 2008

There will be a 20 minute interval after Act II

*Surtitles translation: Peter Kreiss by arrangement with the
Royal Opera, Covent Garden*





CAST

IL CONTE DI ALMAVIVA:	Paul Armin Edelmann
LA CONTESSA DI ALMAVIVA:	Daria Masiero
SUSANNA:	Maria Carola
FIGARO:	François Lis
CHERUBINO:	Anna Agathonos
MARCELLINA:	Helen Field
BARTOLO:	Marcello Lippi
BASILIO:	Roberto Covatta
DON CURZIO:	Roberto Covatta
BARBARINA:	Claudia Boyle
ANTONIO:	Alfred Werner





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The Marriage of Figaro

The plot at a glance

Act I

Figaro and Susanna, servants of Count and Countess Almaviva, are preparing for their wedding. Susanna points out that their room is conveniently close to that of the Count, who fancies her. The lawyer Bartolo and the housekeeper Marcellina wish to prevent Figaro's marriage by holding him to an agreement he made to marry Marcellina if he could not repay a loan. After Marcellina and Susanna have exchanged insults, the pageboy Cherubino tells Susanna of his infatuation with his mistress the Countess. The Count arrives and Cherubino hides while his master flirts with Susanna. Don Basilio is heard and the Count also hides. While Basilio gossips with Susanna, the Count emerges and discovers Cherubino. Realising that the page has overheard his own indiscretions with Susanna, he orders the lad to report for army duty.

Act II

The Countess and Susanna devise a plan to trap the count: Susanna will agree to a rendezvous, but Cherubino will take her place. While the page is being dressed as a girl, the Count knocks on the door and Cherubino hides in a closet. Certain he has interrupted a rendezvous between his wife and a lover, he goes off for tools to break the lock. Susanna trades places with the page, who escapes out the

window. The Count returns and is flabbergasted when Susanna steps out of the closet. The drunken gardener Antonio enters bearing a smashed flowerpot and a document (Cherubino's commission), dropped by the escapee. Figaro tries to cover up by taking the blame. Bartolo and Marcellina arrive and demand that Figaro pay his debt or marry her.

Act III

Susanna leads on the delighted Count with promises of a rendezvous. But when he spies her conspiring with Figaro, he vows revenge.

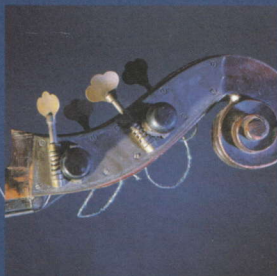
The Countess and Susanna compose a letter to the Count confirming the rendezvous. Marcellina discovers that Figaro is her long-lost son, fathered by Bartolo. During the wedding ceremony, Susanna slips the letter to the Count.

Act IV

At night in the garden, Figaro believes his wife is already deceiving him. The Countess and Susanna appear in each other's clothes, and in the darkness there are many mistaken identities: Cherubino flirts with the Countess (thinking she is Susanna), and is succeeded by the Count, who does not realise he is wooing his own wife. Figaro recognises Susanna by her voice. When the Countess steps into the light, the Count realises that he has been tricked and humbly begs his wife's forgiveness. The opera ends with general rejoicing.



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"The best thing of all is when a good composer, who understands the stage, and is talented enough to make sound suggestions, meets an able poet ... that true phoenix."

MOZART AND DA PONTE

Three of Mozart's four operatic masterpieces – *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* – were the fruits of his highly successful collaboration with the librettist Da Ponte. The fourth, *Die Zauberflöte*, came from the pen of his friend, the actor-manager Emanuel Schikaneder.

The poet and librettist Lorenzo Da Ponte, whose real name was Emanuel Conegliano, was an Italian Jew, born near Venice in 1749. He became a Christian at the age of 14 (changing his name to that of his sponsor), and was educated as a priest. After a series of scandals, he was tried by an inquisitorial court in Venice, dismissed from his teaching job, and later sentenced to fifteen years' banishment. In 1782 he arrived Vienna, armed with an introduction to Antonio Salieri, through whose influence he won the favour of the Emperor Joseph II and was made court poet.

In 1785, Mozart asked Da Ponte if he could make an opera from Beaumarchais' *Le mariage de Figaro*, a play recently banned by Joseph as 'too licentiously written for a self-respecting audience'. Da Ponte persuaded the Emperor to allow the piece to be presented as an Italian opera, promising to omit or cut anything 'that might offend good taste or public decency at a performance over which the Sovereign Majesty might preside.

Beaumarchais' play, written in 1784, was a daring satire which created a sensation all over Europe; in the author's words, it 'overthrew the whole structure of society from top to bottom.' In plot and characterisation the opera is faithful to the original, and it is in the plot that the play is most subversive by presenting the Count as a licentious nobleman who ends by becoming the laughing stock of his vassals.

Da Ponte omitted certain phrases, like Figaro's definition of a courtier as one who knows how to 'ask, take and get', and he cut out the long, political speech which Napoleon called 'the





revolution in action'. But the opening words of that speech are retained and its rebellious character is emphasised in Figaro's first aria: 'Se vuol balare, Signor Contino – Dance, if you like, my little Count, but I'll play the tune.' The master-servant relationship so often made fun of in the opera buffa became more real. Possibly Mozart, who earlier had defied his own master, the Archbishop of Salzburg, identified himself with Figaro in his defiance of the Count.

In Vienna the opera had a mixed reception; there were calls for encores, but also hissing and booing instigated by the Italian faction. In Prague, however, Figaro was so successful that Mozart was commissioned to write another opera for the following year.

Da Ponte says that he suggested the theme of *Don Giovanni* to Mozart, and that 'it pleased him greatly'. He describes how he worked on three operas at once – 'one for Salieri, one for Marini, and one for Mozart ... with a little bottle of Tokay on my right hand, the inkstand in the middle, and a box of Sevvie tobacco on my left', and how the landlady's beautiful daughter inspired him, 'so that, between the Tokay, the tobacco and my young Muse, I wrote the first two scenes of *Don Giovanni* in a day, and completed the three operas in sixty-five days'.

Da Ponte had to leave Prague before the premiere, but Mozart wrote to him describing the opera's 'marvellous reception', telling how the Director had cried 'Long live Mozart! Long live Da Ponte! All impressarios and virtuosos should bless their names ... So long as they live we shall never know what theatrical poverty means'.

Mozart said that he had composed *Don Giovanni* 'a little for Prague, not at all for Vienna, and mostly for myself'. The opera was not popular in Vienna, where intrigues between the rival factions were rife. There were

In Vienna the opera had a mixed reception; there were calls for encores, but also hissing and booing instigated by the Italian faction. In Prague, however, Figaro was so successful that Mozart was commissioned to write another opera for the following year.

personal jealousies between the singers, too. Katerina Cavaliere, who had sung the part of Constanze in *Die Entführung aus dem Serail*, was Salieri's mistress, while her rival, 'La Ferrarese', was having an affair with Da Ponte. This led to a break between Salieri and Da Ponte, and later contributed to the latter's downfall. Mozart made fun of the rival prima donnas in a one-act opera, *The Impresario*, performed at Schönbrunn, on the same occasion as an opera by Salieri with a libretto by Da Ponte.

By 1788 the quarrels and intrigues at the Opera had reached such a pitch that the Emperor, who needed money for his Turkish wars, threatened to dismiss the Italian company and close the theatre. But the ever-resourceful Da Ponte raised subscriptions in support of the opera, and Joseph allowed the theatre to remain open. In the following year, Mozart and Da Ponte were commissioned to write another opera, on a subject possibly suggested by the Emperor himself.

Costì fan tutte is said to be based on a true story of a scandal in Viennese society. It is typical opera buffa, with stereotyped characters and standard situations of disguises and mistaken identity. Mozart clearly enjoyed composing music for da Ponte's clever and amusing libretto; he probably added his own suggestions, like the mock doctor's use of 'mesmerism' – a joke about his old friend Dr Mesmer.

Da Ponte's libretto is witty, and completely cynical; Mozart's music is full of tenderness as well as humour, making us feel compassion for human frailty. The women, at first mere puppets, develop into realistic characters with deep feelings.

This opera was popular, but after only five





performances all the Viennese theatres were closed owing to the death of the Emperor. Da Ponte had enjoyed Joseph's favour, but his successor Leopold, apparently, disliked him and was unwilling to protect him from his enemies. Da Ponte had made himself unpopular through his satirical writings, and through his affair with 'La Ferrarese'. Eventually he was forced to leave Vienna. After further adventures in Italy and in London, he finally settled down to a respectable life in New York, where he died in his 90th year,

The personal relationship between Mozart and Da Ponte was friendly, but not intimate. Da Ponte, though clever and charming, was unscrupulous and fond of intrigues, an adventurer and social climber; he lacked Mozart's integrity and seriousness of purpose. The two men did not meet again after Da Ponte left Vienna, although he did invite Mozart to join him in London in the summer of 1791. But by that time the composer was working with his old friend Emanuel Schikaneder on *Die Zauberflöte*.

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The Marriage of Figaro Biographies

Anna Agathonos – *Mezzo-soprano* (Greece) Cherubino

Following studies in Vienna, Anna Agathonos spent two years as a member of the Opera Studio of Marseille (Cnival). Winner of several international competitions, she gained stage experience in Vienna as well as at Kammeroper Schloss Rheinsberg in Germany before she got the chance to sing Rossini's *Cenerentola* at Aix-en-Provence in 2000. In 2001/02 she joined the Opera of Gelsenkirchen (Musiktheater im Revier) where she developed a repertoire reaching from Bartók, through bel canto roles, to contemporary music and moved from lyric mezzo roles towards the more dramatic repertoire. She has appeared as Mozart's Dorabella, Cherubino and Ramiro; Rossini's *Cenerentola*, Rosina and Melibea; Bellini's *Nerestano* (*Zaira*); Verdi's Maddalena, Fenena and Azucena; Bizet's *Carmen*; and Berlioz's *Cassandre*. She created Dina in the world premiere of Alexander Müllenbach's *Die Todesbrücke* for the festival RuhrTriennale and her guest appearances have led her to Marseille, Avignon, Rouen, Bobigny, Vevey and Pesaro. She is also an accomplished recital and concert singer.



Claudia Boyle – *Soprano* (Ireland) Barbarina

Claudia Boyle is currently studying opera and voice at the Royal Irish Academy of Music with Mary Brennan. She is also one of this year's Opera Theatre Company Young Associate Artists. Roles in the DIT opera scenes have included Marguerite in *Faust*, Queen of Night in *The Magic Flute* and the title role in *Norma*. With Lyric Opera he has sung Adina in *L'elisir d'amore*, Mercédès' in *Carmen*, Fenena in *Nabucco* and Yum-Yum in the *The Mikado*. Her Feis Ceoil prizes include the Dramatic Cup and Tony Quigley Bursary as well as the Peter Tattan Cup, the Soprano solo, the Margaret Burke Sheridan Cup and the R&R Cup.





Maria Carola – Soprano (Italy) Susanna

Maria Carola graduated at Conservatoire Domenico Cimarosa of Avellino (Naples). She sang Doralba in Cimarosa's *L'impresario in angustie*, directed by De Simone, at Teatro Cimarosa of Aversa. In 2004 she sang Strauss's *Elektra* under Humburg at Rome Opera and Leonora in *Il trovatore* under Lombard at the Caracalla Baths. In 2005 she opened the season at Teatro Colón in Buenos Aires as Giselda in *I Lombardi* conducted by Richard Bonynghe. In 2006 she performed the title roles in Donizetti's *Maria Stuarda* at Rome Opera and Frankfurt and Verdi's *Aida* at the Caracalla Baths. She has also performed Nedda in *Pagliacci* and Lola in *Cavalleria rusticana* in Hong Kong, Micaela in *Carmen* at the Rome Opera, Liu in *Turandot* in Palma de Mallorca and Nedda at Caracalla in Rome. Her oratorio repertoire includes Mozart's *Exultate Jubilate*, Vivaldi's *Gloria*, Rossini's *Petite Messe Solennelle*, Ramirez's *Misa Criolla* and De Simone's *Messa da Requiem*.



Roberto Covatta – Tenor (Italy) Don Basilio and Curzio

Turin-born Roberto Covatta has previously sung Flavio in *Norma* and Spoletta in *Tosca* with Opera Ireland. He studied with soprano Rosetta Noli and made his debut as Dr Cajus in Dieter Kaegi's staging of *Falstaff* at Montepulciano in 2002. Following other supporting roles in Amsterdam and Venice, he sang Rinuccio in *Gianni Schicchi* (Genoa and Munich, 2003), Rodolfo in *La Bohème* (Cesena, 2003), Alfredo in *La traviata* (Catanzaro, 2003; Bolzano, 2005), Filipeto in *I quattro rusteghi* (Ravenna, Pisa, Lucca, Livorno, 2006), Gabriele Adorno in *Simon Boccanegra* (Amsterdam, 2006). His repertoire includes *L'elisir d'amore* (Nemorino), *Bastian und Bastiana* (Bastiano), *La finta semplice* (Don Polidoro), *Don Giovanni* (Ottavio), *La clemenza di Tito* (Tito), *Così fan tutte* (Ferrando), Rimski-Korsakov's *Mozart and Salieri* (Mozart), Dallapiccola's *Volo di notte* (Pellerin), Handel's *Rodelinda* (Grimoaldo) and Guglielmi's *Le vicende d'amore* (Don Alfonso). He recently sang his first Don Ramiro in *La Cenerentola* with Orchestra Luigi Cherubini (Musica Riva Festival, 2007).

Paul Armin Edelmann – *Baritone* (Austria) **Count Almaviva**

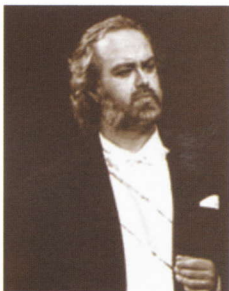
A one-time member of the Vienna Boys' Choir, Paul Armin Edelmann started studying voice with his father, renowned bass-baritone Otto Edelmann, at the University of Music in his native Vienna in 1986. After five seasons as a member of the opera ensemble at the Stadttheater Koblenz in Germany, he became a freelance artist in 1997. Since then he has performed at Theatre La Monnaie in Brussels, Komische Oper Berlin, Teatro Real Madrid, Oper Köln, Oper Frankfurt, San Diego Opera, Vienna Volksoper, Vienna Staatsoper, New National Theatre in Tokyo, Lincoln Center Festival in New York and Israeli Opera in Tel Aviv. On TV he has been seen in live broadcasts from the Vatican with the Vienna Philharmonic and in December 2007 in the famous "Christmas in Vienna" concert with Elina Garanca and José Cura. He has also been heard on radio in baritone duets from CDs made with his brother Peter: Two voices one name and Wienerlieder. He has also recorded a solo album, *Romanze Italiane*.



Helen Field – *Soprano* (UK) Marcellina

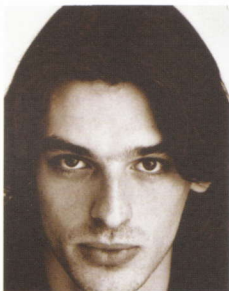
Welsh soprano Helen Field sang Katerina Ismailova in Opera Ireland's *Lady Macbeth of Mtsensk* in 2000. Her diverse international appearances have included Britten's *Governance* in Cologne, Dresden, Montpellier, Amsterdam, Schwetzingen and Barcelona; Gilda at the Metropolitan Opera House, New York; Cio-Cio San at Deutsche Oper Berlin; Aspasia in *Mitridate* at Monte Carlo, Verdi's *Desdemona* in Brussels, and Jenůfa in Liege, Düsseldorf and Toronto. She has sung Strauss's *Salome* in Brussels, Santa Fe, Los Angeles, Covent Garden, Hamburg, Hong Kong, Nürnberg, Scottish Opera, Holland and Frankfurt. She also sang the Countess in *Die Soldaten* for the Ruhr Triennale (a role she repeats this season at the Lincoln Center in New York). Early roles at WNO included Gilda, Marenka, Vixen, Jenůfa and Katerina in *The Greek Passion*. At ENO she has sung Gilda, Jennifer in *Midsummer Marriage*, Pamina, Nedda, Violetta, Donna Anna, Marguerite, Duchess of Parma and, in 2003, Aunt Lydia in *The Handmaid's Tale*. For Scottish Opera she has sung Janáček's Vixen, Katya, and created McMillan's Ines de Castro.





Marcello Lippi – Baritone (Italy) Bartolo

Genoa-born Marcello Lippi graduated from the Paganini Conservatoire and the University of Genoa. He began his career in 1988 in two Nina Rota works as well as in *La gazza ladra* and *La scala di seta* at the Rossini Festival at Pesaro. Since then he has appeared at all the major Italian and mainland European opera houses as well as in Canada and at the Salzburg Festival. His wide repertoire includes all the mainstream 19th-century Italian and French works as well as operas by Monteverdi, Cavalli, Handel, Mozart, Cherubini, Falla and Britten as well as operettas by Offenbach and Johnn Strass II. Recent engagements include Zeta in *The Merry Widow* in Verona, Trieste and Rome; Sonora in *La fanciulla del West* in Genoa and Palma de Mallorca; Bartolo in *Il barbiere di Siviglia* and Sharpless in *Madama Butterfly* in Athens; Albert in *Werther* in Rovigo; Mr Kofner in *The Consul* and Dulcamara in *L'elisir d'amore* in Turin; and Ping in *Turandot* in Palma de Mallorca.



François Lis – Bass (France) Figaro

During the last two seasons François Lis has sung under conductors like Chung, Minkowski, Plasson and Christie as Don Fernando in *Fidelio* and Zuniga in *Carmen* at the Châtelet; the world premiere of Cherubini's *La messe de Chimay* at the Festival de Chartres; Berlioz's Pope Clement VII and Narbal for L'Opéra National du Rhin; Gounod's Frère Laurent in Warsaw; his debut at Opéra National de Paris as Jupiter in *Platée*, Asdrubalde in *La pietra del paragone* at the Châtelet and Teatro Regio, Parma; and Mozart's *Figaro* at the Opéra de Lyon; Melisso in *Alcina* and Dr Grenvil in *La traviata* at Opéra de Paris. Later this season he will sing *Don Giovanni* with David Stern. Other engagements include *Les Paladins* in Basel; Speaker in *Die Zauberflöte* in Madrid; Puccini's *Colline* for Opera Zuid; Seneca in *Poppea* in Rouen, Plutone in *L'Orfeo* at L'Opéra de Lyon; *Borée* in Les Boréades in Lyon and Zürich; Paisiello's *Il re Teodoro* in Venezia in Montpellier; and Rossini's *Basilio* in San Francisco Opera.

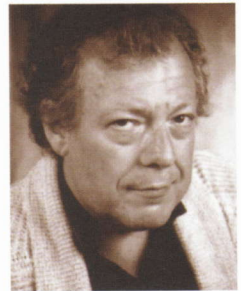
Daria Masiero – *Soprano* (Italy) Countess Almaviva

A student of Mirella Freni, Daria Masiero has won numerous international vocal prizes, including being a Cardiff finalist and the winner of the Caruso competition in Milan. She has sung with the Miskloc National Theatre in Hungary, the Teatro Pallavicino Bussetto, Carlo Felice in Genoa, Adelia Ugo conte di Parigi, the Teatro degli Arcimboldi in Milan, the Teatro Regio in Turin, the Teatro Massima in Palermo, the Grand Theatre in Geneva, as well as covering the role of Desdemona at La Scala in Milan. Ms Masiero also sang in Mozart's *Requiem* at the Paganini Auditorium in the *Teatro Regio di Parma* with tenor José Carreras, and she sang a concert dedicated to Puccini Women at Torre del Lago with Plácido Domingo. Recent performances include Mimi in Busan, Korea; Margaretha in Boito's *Mefistofele for Savonlinna*, Finland; and Rossini's *Stabat Mater* in Nice and Monte Carlo. Future engagements include singing the role of Magda in *La rondine* with Nice Opera.



Alfred Werner – *Baritone* (Austria) Antonio

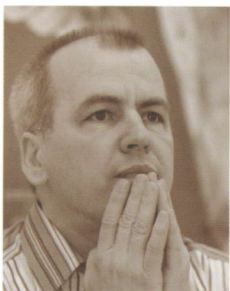
Alfred Werner has sung at well-known international opera houses like the Vienna State Opera and Volksoper, Gran Teatro del Liceu Barcelona, Opera Frankfurt, Semperoper Dresden, Paris Opéra Bastille and many others. From 2005 to 2007 he was a guest actor at the Burgtheater in Vienna. He is currently a member of the Volksoper in that city. As a young singer in 1982, he was a winner in the Herbert von Karajan Competition while studying at the Opera Studio in Salzburg. Alfred Werner's repertoire embraces Wagner roles like the Flying Dutchman, the baritone roles of Mozart and Verdi as well as famous operetta parts. At the present time he is performing an amount of modern operas.





Jari Hämäläinen (Finland) Conductor

Finnish-born Jari Hämäläinen, who was recently named Artistic Director of the Savonlinna Festival, studied as a concert pianist at the Sibelius Academy. From 1985 to 1990 he assisted the General Music Director at Finnish National Opera in Helsinki and coached and conducted at Savonlinna. His first German assignment was in Hildesheim in 1990; in 1992 he became Chorus Master and Kapellmeister in Braunschweig. In 1997 he became the General Music Director and Musical Director of the Stadttheater Pforzheim and city orchestra. In 2003 he became the first Finn to be appointed Opera Director and Intendant in Germany. He has also conducted at Frankfurt and Regensburg as well as at Finnish National Opera. Maestro Hämäläinen's operatic repertoire of over 45 works includes *Fidelio*, *Cardillac*, *Don Carlo*, *Don Giovanni*, *Carmen* and *Mefistofele*. In the orchestral repertoire he has conducted the Munich Philharmonic, Stuttgart Philharmonic, Württemberg Philharmonie Reutlingen, Südwestdeutsche Philharmonie Konstanz and the Philharmonic Orchestra of Regensburg. He also maintains an active career as a Lied accompanist in recitals in Japan and Germany.



Marc Adam (France) Director

Strasbourg-born Marc Adam is a graduate of the Institut National Supérieur des Arts du Spectacle in Brussels. He has directed drama and opera in Germany, Switzerland, England, Australia and France. Currently Intendant of the Theater Bern since 2007, he was previously General Manager and Artistic Director of Theater Lübeck and Théâtre des Arts de Rouen/Opéra de Normandie as well as of Artistic Director of *Perspectives*, Festival of French Theatre in Saarbrücken. He has also directed at Opéra Comique, Essen, Saarbrücken, Wiesbaden, Marseille, Opéra du Rhin, Opéra de Festival Musica in Strasbourg and Théâtre des Arts de Rouen/Opéra de Normandie. His production of Gurlitt's *Wozzeck* was awarded the Grand Prix de la Critique 1997 for best opera production of the year in France. Marc Adam was decorated Chevalier de l'Ordre des Arts et des Lettres in 1992 and was honoured with the Beaumarchais Medal in 1997 by the Society of Authors and Opera Composers for the outstanding quality of his programming and activities as Director of the Opéra de Normandie.

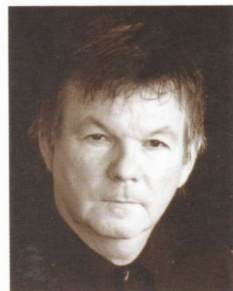
Pascale-Sabine Chevroton (France) **Choreographer / Re-staging**

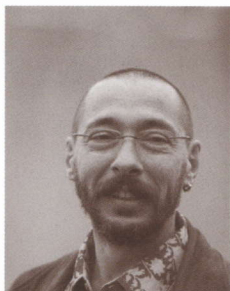
Pascale Sabine was born in Besancon, France. There she studied music and dance and finished the National Conservatory with a gold medal. She made her dance diploma in Köln and continued her studies in singing, piano and step dance. She also studied psychology at the Reims University. She was member of the ballet companies in Nordhausen, Meiningen, Essen and Freiburg. As choreographer, she worked on productions in Lübeck (*Die Lustige Witwe*, *My Fair Lady*, *Ariadne auf Naxos*, *La Cage aux Folles*, *Cabaret*, *Csardasfürstin*) and the first production in Germany of Rautavaara's *Rasputin*. She is a regular guest at the Festival in Klosterburg and Melk. In 2000, she was a finalist in the 14th International Choreography competition and in 2001 a finalist at the Austrian dance competition OTR. At the Theater St.Gallen (Switzerland), she was responsible for the choreography in *Lady Macbeth of Mzensk*, *La Périochole*, *Cenerentola* and *Die Lustigen Weiber von Windsor*. Pascale Sabine works now as a freelance director, she recently directed and choreographed *La Vie Parisienne* and *Reise in 80 Tagen um die Welt* in Austria, *Kuss der Spinnenfrau* in Lübeck and the world premier of *Destino Tango* in St.Gallen.



Jean Bauer (France) Set designer

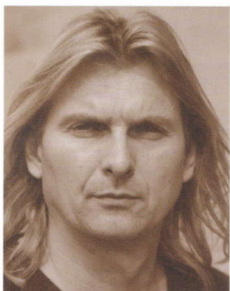
French designer Jean Bauer, who studied at École Supérieure du Théâtre National in Strasbourg, is equally at home in opera, theatre, cinema and dance. In cinema he has worked with famous directors like Jean Luc Godard and screen stars like Sophie Marceau. He has designed many operas in France, Germany and the USA, including Marc Adam's acclaimed production of Berg's *Wozzeck* in Berne. His straight theatre work has taken him to France, Germany, Belgium, Italy, Switzerland and Cuba. In the world of dance he has worked closely with the famous French choreographer Katine Saporta. Their latest creation will be seen in Tokyo next year. Elsewhere in the world of music he has collaborated with Serge Gainsbourg, Katrin Lara and Vanessa Paradis.





Pierre Albert (France) Costume designer

Pierre Albert, who trained at École Supérieure du Théâtre National in Strasbourg, is a freelance costume and stage designer who works at theatres in France, Germany, Italy, Norway, Spain, Belgium and Switzerland. From 1995 to 2000 he was at École Supérieure des Arts et Techniques in Paris and from 1997 to 2001 sat on the jury of École Nationale Supérieure d'Art Dramatique in Strasbourg. He has worked regularly with directors such as Patrick Guinand and Wolf Widder. In Lübeck he collaborated with Marc Adam on productions of Berg's *Wozzeck*, Cilea's *Adriana Lecouvreur* and this current production of Mozart's *Le nozze di Figaro*. He recently designed the costumes for a staging of Massenet's *Cendrillon* in Berne.



Thomas Maerker (Germany) Lighting designer

Thomas Maerker, who previously lit Opera Ireland's *Faust*, *La Cenerentola*, *Così fan tutte* and *Don Pasquale*, has been head of the lighting department for Hessen State Theatre in Wiesbaden since 1998, where he has artistic and administrative responsibility for up to 25 productions in a season. He organises the lighting for the International Maifestspielen in Wiesbaden and is responsible for the planning and realisation of international guest performances by the Wiesbaden ballet company in places as far away as Tokyo and Osaka. Since 1998 he has worked as a freelance light designer for the High School of Music and Acting in Frankfurt. Outside Germany, he has lit productions in Bergen, Monaco, Sarrebourg and Tel Aviv. In 2006 he was lighting and technical designer for an open-air *Tosca* in Las Palmas and returned last year for *Nabucco* and *Il Barbiere di Siviglia*. He was also responsible for the planning and conceptual development of an open-air festival on a floating stage in South Germany.

Brigitte Munet - (France) Chorus Mistress

Holder of a Musicology Master 1 and holder of Piano, Harmony and Counterpoint awards, she improved her piano playing with Denise Dupont in Genève. She studied choir conducting with Michel Corboz at the Conservatoire of Genève. She improved her knowledge with the choir school of the Opera Lyon, New College Choir Oxford and Edouard Higginbottom and also with Jörg Straube in Hannover. She studied conducting with Lutz Köhler at Musikhochschule Hannover. She improved her knowledge with Maestro Marek Janowski and the Monte-Carlo Philharmonic Orchestra, as well as with Maestro Claudio Abbado, the Lucerne Festival Orchestra, the Gustav Mahler Jugendorchester and the Mahler Chamber Orchestra. She was Heinz Hennig's former assistant for the Knabenchor Hannover. She was a choir master in different choir schools: Dôle, Grasse and Saint-Raphaël. She was a choir master at the Conservatoire National de Région de Nice and the Académie de Musique de Monaco.



Mairéad Hurley - (Ireland) Repetiteur

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as repetiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and repetiteur. For Opera Ireland Mairéad Hurley has worked on *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *Il barbiere di Siviglia*, *Aida*, *Der fliegende Holländer*, *Madama Butterfly*, *Don Carlo*, *Carmen*, *Andrea Chénier*, *Rigoletto*, *Die Zauberflöte*, *Faust*, *Don Pasquale* and two different productions of *La traviata*. She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.



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*Sean Green
Managing Director
BMW Group Ireland*



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Richard Strauss



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presents

Ariadne auf Naxos

Richard Strauss

Sung in German with English Surtitles

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DIRECTOR:	Dieter Kaegi
DESIGNER:	Stefanie Pasterkamp
LIGHTING DESIGNER:	Thomas Maerker
ASSISTANT DIRECTOR:	Lenke Horinkova

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*Surtitles translation: Peter Kreiss by arrangement with the
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CAST

COMPOSER:	Kinga Dobay
MUSIC MASTER:	Ján Ďurčo
DANCING MASTER:	William Saetre
WIG-MAKER:	Filip Tůma
LACKEY:	Juraj Peter
PRIMA DONNA/ARIADNE:	Alwyn Mellor
TENOR/BACCHUS:	Alan Woodrow
ZERBINETTA:	Mari Moriya
HARLEQUIN:	Daniel Čapkovič
SCARAMUCCIO:	Ivan Ožvát
TRUFFALDINO:	Martin Malachovský
BRIGHELLA:	Ondrej Šaling
OFFICER:	Eugene Ginty
NAIAD:	Erika Strešňáková
DRYAD:	Victoria Massey
ECHO:	Eva Šeniglová
MAJOR-DOMO:	Alfred Werner



Ariadne auf Naxos

The plot at a glance



A very rich man is throwing a dinner party, after which his guests will be offered two different entertainments. The host's requirements are conveyed to the entertainers through his formidable Major Domo, who outrages the Music Master by telling him that his pupil's new opera a *Ariadne auf Naxos*, a piece specially written for the occasion, is to be followed by a low-brow commedia dell'arte farce. The opera company is having problems; the Composer can't rehearse because the musicians are playing at the dinner, the Tenor is having a row with the Wig-Maker, and the Prima Donna is peeved at the absence of her protector. Zerbinetta, the leader of the commedia dell'arte group, arrives and captures the heart of the young Composer. There is further uproar when the Major-Domo drops a bombshell – dinner is running late, so the two entertainments will have to be performed simultaneously in order that the promised fireworks display can begin at 9 o'clock. Everyone is dumbstruck, but the Dancing Master suggests a compromise. The two entertainments should be combined. He persuades the despairing Composer to make some cuts, which the Tenor and Prima Donna naturally expect be made in the other's music. Notwithstanding his infatuation with the winsome Zerbinetta, the Composer regrets his capitulation the moment he sees the comedians cavorting about the stage.

The opera is set on the island of Naxos. As it begins, we find the Greek Princess Ariadne (the Prima Donna), who has been abandoned by her lover Theseus, being consoled by three nymphs. She laments her fate and calls on Hermes, the messenger of death, to come and take her away to the underworld. The comedians try to comfort her with their capers and by offering advice. They are joined by Zerbinetta, who sings a spectacular aria in which she tells Ariadne that she, too, has suffered the experience of being abandoned, over and over again. But, she cheerfully assures the Princess, every time it happened a new man soon appeared on the horizon, and he 'came to her like a god'. Her current 'new man' is Harlequin, with whom she withdraws as the three Nymphs enter and announce the arrival of the god Bacchus (the Tenor). Ariadne mistakes the newcomer for the messenger of death and offers herself to him. In an extended love duet, Ariadne agrees to accompany Bacchus to Olympus. Zerbinetta, however, has the last word; she reminds us that when a new god comes along, we surrender without a word!

STRAUSS'S WOMEN

Anyone who has attempted a detailed study of the plots of the Strauss-Hofmannsthal operas will have come across a wealth of common features. For example, five of the operas have two strongly conflicting women: conflicting on a social, spiritual, humanitarian or amorous plane. Many have trios of minor characters: three jesters and three nymphs in *Ariadne*, three brothers in *Frau*, three suitors in *Arabella*. Often, too, the sexuality of the *Hosenrollen* (trouser roles, in which a man's part is sung by a woman) seems uncertain. As a minor detail, the women seem prone to dreams – *Ariadne* about Theseus, the *Marschallin* about her husband, and the *Empress* about the Emperor. More importantly, there is the fact that the male roles, except the *Hosenrollen*, are often dispensable: only *Orestes* and *Barak* actually trigger the action; the others merely form a background against which the females can develop.

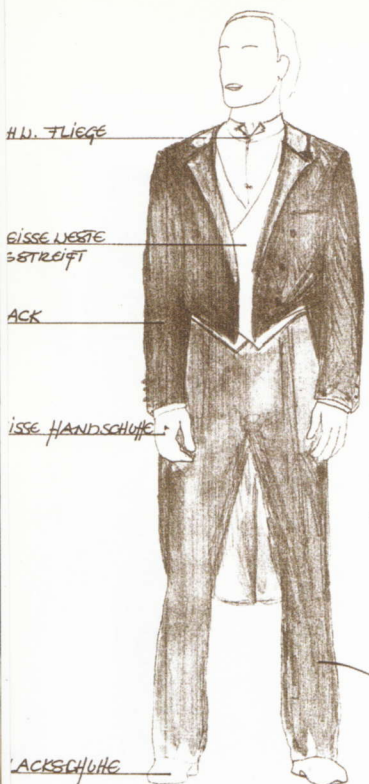
As regards the women, there are several important features in common. There seems to be love at first sight in each one (*Arabella*, *Oktavian*, *Ariadne*, the *Dyer's* wife with the ghost). Then we have noble displays of forgiveness from the *Marschallin*, *Arabella*, and the *Dyer's* wife. The main dramatic sopranos in *Rosenkavalier*, *Ariadne*, *Die Frau ohne Schatten*, and *Arabella* end up changing their characters to fit the circumstances that arise, sacrificing something of themselves in the process. The sopranos also enjoy a plethora of scene-closing solos from which we glean the nature of their characters.

Like Wagner, Strauss uses separate leitmotifs for each person or mood; and, as in Wagner's music, the motifs appear when the person is mentioned or comes onstage. The most fascinating and original thing about Strauss's leitmotifs is that they appear to have clearly defined genders. Femininity is expressed by colourful chromatic melodies, usually descending; masculinity, on the other hand, is expressed by frequent use of triads or even simple diatonicism in generally rising themes. The music associated with women is invariably more subtle harmonically. As characters of either sex approach each other (as in a love duet), their music strikes a medium between the two extremes. Very few themes in the four operas do not conform to this 'system' – but perhaps the most outstanding examples are those associated with *Zdenka*: while disguised as a boy, her music is simple and diatonic; when her real nature as a passionate girl emerges, it takes the form of heavy chromaticism.

All these facts help to point out the conditions which existed between Strauss and Hofmannsthal; they show that both men had a role in

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creating the all important heroines in the operas. That the female roles were more important than the male can be seen by merely glancing at the titles of their collaborations: five out of the six are female, and even the 'Rosenkavalier' is not a 'real' male but a Hosenrolle. In fact, Rosenkavalier was originally to be called after the Baron Ochs auf Lerchenau, and Arabella seemed to feature Mandryka as the main character; but in both cases Strauss told Hofmannsthal that he thought too much importance was being placed on the male role, when the female was actually the more dominant.

The idea for Ariadne arose from Hofmannsthal's love of Molière: he thought of mixing Molière Le bourgeois gentilhomme with something serious: Jourdain, the nouveau riche of the play, should be entertained by the opera Ariadne auf Naxos, rather than the Turkish ceremony foreseen in the play. Strauss was to compose the opera and write incidental music and dances for the preceding play. The opera itself turned out as another mixture of ideas – this time serious opera and opera buffa, with a commedia dell'arte group involved: in the final version they end up in bizarre juxtaposition.



This projected scenario led to a rather lukewarm exchange of letters between the two collaborators. Strauss, being an ardent Hellenist, liked Greek subjects (one has only to think of Elektra, Helena, Daphne and Danaë); but he found the scenario dramatically weak, and thought he could only achieve 'pretty salon music'. He could be inspired only by life-like people and their states of mind, and this seemed to be missing here. He also insisted on making the role of Zerbinetta, 'leader' of the buffa troupe, into a coloratura – 'there must be a few star singing roles since the action is without interest.' Naturally this provoked a rather sharp reply from Hofmannsthal, who claimed that, 'the intermezzo ... cannot be excelled ... by anyone writing in Europe today.' Thereafter the verbal battle between the composer, who could not understand the meaning of the opera and considered it rather lightweight, and the librettist, for whom it represented a theme of prime importance, continued.

The premiere of their work was, in the end, not a success. The theatre audience found the opera boring and the opera public were impatient at the length of the play. After a break of a few years during which *Die Frau ohne Schatten* was composed, the authors returned to the earlier work to revise it. A sung prologue to the opera was agreed upon to replace the play, and several other important changes took place. Firstly, the role of the Composer (one of the famous Hosenrollen) became much more

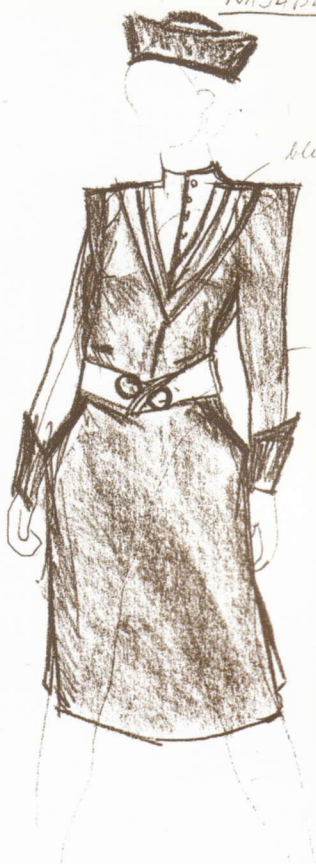
prominent. Secondly, Zerbinetta became the pivot of the piece, both philosophically and musically.

In order to highlight the female roles in *Ariadne*, Hofmannsthal stated that the eponymous heroine was faced with 'a simple and yet enormous problem of life – that of faithfulness. To hold on to what is lost, to remain constant until death – or to live, live on, get over, to change oneself, give up the unity of your soul, and yet remain yourself through the change, remain human and not sink to the level of an animal without a memory.' This statement actually applies to most of the female roles in the Strauss/Hofmannsthal operas. In *Ariadne*, it refers specifically to the title role. She is that rare woman, the one in a million who does not forget. She is constant, and yet has the power to change herself, and to let love change her. These latter characteristics are also displayed by the Dyer's wife (although she lacks the constancy) and the Empress in *Frau*, and by Arabella in the opera of that name. *Ariadne* alone on her desert island reaches heights which are foreign to the *Prima Donna* in the prologue, but also, more importantly, remain foreign to Zerbinetta.

Zerbinetta cannot see that *Ariadne* is on another level; she sees only a girl waiting for her next boyfriend, which is exactly what she would be doing in the same situation. And yet, although she fails to see these higher levels (like Sophie in *Rosenkavalier*), she seems to know what will happen (like *Rosenkavalier*'s Marschallin), even if she arrives at her conclusion from a different viewpoint.

While *Ariadne* and Zerbinetta between them portray many of the characteristics that make up the Marschallin and Sophie, it is the Composer who seems to be most closely related to Oktavian, (apart from the obvious fact that both are Hosenrollen). Apparently, Strauss saw the young Mozart in this role, and Hofmannsthal saw a youthful version of himself. Like Oktavian, he is naive and possessed by violent emotions: one minute he protests adamantly against things he cannot understand, and the next he agrees to everything. He becomes incensed when Zerbinetta misunderstands the depth of *Ariadne*'s character, and yet he cannot see deeply enough to realise that later she is only flirting with him. He imagines true love, just as Oktavian had. The Composer can be said to be torn between two extremes, the spiritual and the worldly, manifested in the characters of *Ariadne* and Zerbinetta.

James Kelleher
(part of an article published in *Opera News*)



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her desert island
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A BRILLIANT MUSE

Like his hero Mozart some 125 years before, Richard Strauss owed the success of most of his finest operas to the participation of a distinguished writer. Six of Strauss's fifteen operas were composed in collaboration with the poet-librettist Hugo von Hofmannsthal. The works they created together – *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Die ägyptische Helena* and *Arabella* – ensure that their collaboration will have as high a place in operatic history as the Verdi/Boito and Mozart/Da Ponte partnerships. Yet the personalities of the composer and his librettist could not have been more different, as their brilliant correspondence – first published in their lifetimes – shows.

Hofmannsthal, ten years Strauss's junior, was an Austrian poet and dramatist of established reputation. When Strauss saw the dramatist's version of Sophocles he was so impressed he approached him for a libretto. Their first opera, *Elektra*, did not achieve the popular success of Strauss's earlier *Salome*, but it was an artistic success, one that many opera houses were eager to stage. The score was Strauss's furthest venture into modernism, and was described by one critic as 'abominably ugly'. Time has blunted the music's impact, but *Elektra* remains Strauss's most musically advanced work.

Whatever the critical reaction, Strauss was convinced that he had found 'his poet', and remained faithful to him until Hofmannsthal's early death in 1929. The two men rarely met but rarely, hence the size of their correspondence – for Hofmannsthal was a sensitive aesthete and Strauss's Bavarian directness (and his formidable wife) made the Strauss ménage uncongenial to him.

Der Rosenkavalier, which followed in 1911, proved to be the partners' greatest success. Strauss retreated into conventionality with the score, but the work exhibits great lightness and subtlety, nevertheless. The opera was an immediate and astounding success – special trains ran from Berlin to Dresden, and the work was staged in a number of other opera houses within days of the premiere.

The choice of subjects was exclusively Hofmannsthal's, and Strauss's own suggestions were brushed aside. The composer's request for 'a diplomatic love intrigue set at the Congress of Vienna' met with this rejoinder from the librettist: 'I could not help but have a good laugh over your letter. The things you propose are to my taste truly horrible and might put one off being a librettist for the rest of one's life.'



Richard Strauss

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Again, Strauss's suggestion that Hofmannsthal's adaptation of Molière's *Le Bourgeois Gentilhomme* should 'end quite grotesquely', provoked the response that such proposals were 'beneath discussion'. 'Your taste and mine are miles apart', wrote Hofmannsthal, 'at least in matters of this sort'. The writer had, if no great musical insight, a keen understanding of what music could do for his drama. He also valued the way in which Strauss developed his style to suit each subject, finding a quite un-Wagnerian lightness of texture for *Ariadne auf Naxos*, for example, and then combining it with his heavier manner for the deeper symbolism of *Die Frau ohne Schatten*.



On 16 September 1916 Hofmannsthal summed up his admiration for Strauss, and the partnership itself, in these moving words: 'It is good to find a man like you determined not to stand still and get stuck in a rut, but to change and forge ahead, and it is good to know that you and I can occasionally instruct each other in a world where everyone else rushes madly on, stupid, stubborn and opinionated ... A true collaboration between two mature artists would be rare, and ours is as yet a shadow of what it might be, but we both have good will, seriousness and consistency, and that is more than God-forsaken 'talent' with which every lout is nowadays equipped. I am of course delighted that you are holding on to me so faithfully, it warms my heart and ties me in turn to you ...'

Of *Ariadne auf Naxos*, the third fruit of their collaboration, Hofmannsthal wrote, 'of all our joint works this is the one I never cease to love best, every time I hear it'. Yet the work usually heard today had a difficult and protracted genesis. The original proposal – which, of course, came from Hofmannsthal – was to present a version of *Le Bourgeois Gentilhomme* with incidental music by Strauss, to be followed by a one-act opera by Strauss and Hofmannsthal called *Ariadne auf Naxos*. This version was first performed, at Stuttgart on 25 October 1912 with Strauss conducting. It was not a success, despite the superb quality of Strauss's music for both play and opera.

As the composer himself observed, 'the play-going public had no wish to listen to an opera, and the opera lovers did not wish to see a play. The proper cultural soil for this pretty hybrid was lacking'. He had no doubts that the music could not be blamed 'you won't see another score like this in a hurry', he boasted. Hofmannsthal came to the rescue by devising a new, and this time fully operatic, prologue to



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accompany the existing score. This version was given its premiere in Vienna on 4 October 1916, and remains the most popular of Strauss's operas after his three big successes, *Salome*, *Elektra* and *Rosenkavalier*.




Strauss particularly relished this lighter vein of work. He told Hofmannsthal: 'I have a definite talent for operetta, and ... I should like to use this irrepressible talent of mine – after all, I'm the only composer nowadays with some real humour and a sense of fun and a marked gift for parody.'

Hofmannsthal's next libretto was a complete contrast, and remains his most controversial. *Die Frau ohne Schatten* centres on an empress who, being a supernatural creature, cannot bear children: she is the woman without a shadow of the title and the shadow is used as a symbol of fertility. Unless she can find a shadow, the emperor will be turned to stone. She finds a mortal woman who is prepared to sell her shadow, but eventually the empress decides that she cannot bring the tragedy of childlessness to another couple. For this unselfish renunciation she is rewarded by the spirit world with the shadow she longed for. The work ends in a great apotheosis, accompanied by the voices of yet unborn children.

The opera's heavy symbolism and obscure plot have been much criticized since its first performance in Vienna (10 October 1919), but many consider the work to contain some of Strauss's finest music. *Die Frau ohne Schatten* is still performed frequently, as is *Arabella*, a return to the musical idiom of *Der Rosenkavalier*, and the last of the Strauss/Hofmannsthal operas. *Die ägyptische Helen* (The Egyptian Helen), once the least often staged of their works, is also beginning to appear at major opera houses, most notably the New York Metropolitan, where it entered the repertory last season.

Strauss's partnership with Hofmannsthal ended tragically. When the poet's son shot himself in July 1929, Hofmannsthal was so grief-stricken that he suffered a stroke while dressing to go to the funeral. He died minutes later. Strauss was deeply shocked, and wrote to Frau Hofmannsthal:

After yesterday's terrible news of the death of your unfortunate son there now comes this dreadful blow to yourself, your children, to me, and to the entire world of art. I still cannot comprehend or find words for my grief. This genius, this great poet, this sensitive collaborator, this unique talent! No one shall ever replace him for me or for the world of music.



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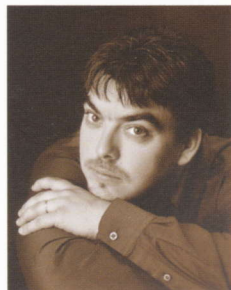


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Daniel Čapkovič – *Baritone* (Slovak Republic) *Harlequin*

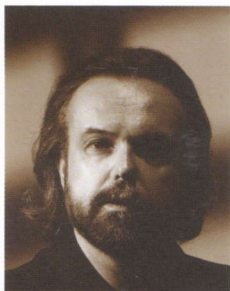
Born in Smolenice, Daniel Čapkovič studied at the Bratislava Conservatory and at the College of Education of Komenský University. In 1999 he became a laureate of the Imrich Godin International Vocal Competition in Vrāble and of the 34th Antonín Dvořák International Vocal Competition in Karlovy Vary. In 2002 and 2006 he became a laureate of the Mikuláš Schneider-Trnavský International Vocal Competition and a year later a laureate of the ninth Czech and Slovak International Vocal Competition in Montreal, Canada. His interpretative skills have been perfected in masterclasses with Eva Randová and Eva Blahová. In 2003-2004 he won a scholarship for Universität für Musik und darstellende Kunst in Graz, where he studied vocal music under Gottfried Hornik and created opera characters in the Theater im Palais. Currently Daniel Čapkovič is a soloist of the Slovak National Theater in Bratislava, Slovakia where his roles include Papageno in *Die Zauberflöte*, Ping in *Turandot*, Silvio in *Pagliacci*, Belcore in *L'elisir d'amore* and Shaunard in *La Bohème*.



Kinga Dobay – *Mezzo-soprano* (Germany) *Composer*

Kinga Dobay studied violin, musical theatre and opera at the Musikhochschule Leipzig. She completed her studies with Julia Hamari, Teresa Berganza and Grace Bumbry and Mya Besselink at the Conservatory of Maastricht in the Netherlands, which she concluded "cum laude" in 2006. She was prize-winner at the 's-Hertogenbosch International Vocal Competition, Plácido Domingo's Operalia and Hans Gabor Belvedere Competition. Her roles include Carmen with Yakov Kreizberg and Myung-Whun Chung in Japan and Guillaume Tourniaire in Italy; Orsola in Wolf-Ferrari's *Il campiello* in the New National Theatre Tokyo; Anita in *West Side Story* at the Bregenz Festival (Francesca Zambello production); and *La voix humaine* (Pizzi production) in Prague. Other roles include Rossini's *Cenerentola* and *Rosina*; Mozart's *Sesto*, *Dorabella* and *Cherubino*; *Conception* in *L'heure espagnole*; *Siebel* in *Faust*, *Niklausse* in *Les Contes d'Hoffmann*; *Boulotte* in *Barbe-Bleue*; and *Popova* in Walton's *The Bear* at houses such as Teatro Real Madrid, Staatstheater Karlsruhe, Konzerthaus Berlin, Opera Leipzig, Opera Halle and Teatro Reggio.





Ján Ďurčo – *Baritone* (Slovak Republic) Music Master

Born in Trenčín, Ján Ďurčo studied at the Academy of Music and Dramatic Art in Bratislava and at Centro di perfezionamento artisti lirici, Teatro alla Scala in Milan. Since 1986 he has been a soloist at the Opera of the Slovak National Theatre, Bratislava, where his major roles include Tchaikovsky's Onegin, Gounod's Valentin, Verdi's Germont and Rigoletto, and Hamlet in both Thomas's opera and The Players by the contemporary Slovak composer Juraj Beneš. For this role, he was awarded the Literary Fund for the best opera singer of 2005. He is a specialist in the Rossini repertory, most notably as Dandini in *La Cenerentola*. With the Ensemble of the Slovak National Theatre, he has performed at festivals in Edinburgh, Mozartfestival Madrid, Maifestspiele Wiesbaden, Israel, Hungary and Germany. He toured twice in Japan in Puccini's *Tosca* (1997) and Verdi's *La traviata* (2004). His repertory also includes a wide range of oratorios, cantatas and songs which he has also performed in Germany, Spain, Austria, Italy, Czech Republic, Slovenia and Switzerland.



Eugene Ginty – *Tenor* (UK) The Officer

Eugene Ginty started singing whilst reading Music at Durham University and to date has performed more than fifty operatic roles. He made his American debut as Tamino in *The Magic Flute* in Boston in 1995, and has also performed in Japan, China, Hong Kong and throughout Europe. He has performed many roles for OTC, including Sandy/Officer 1 in *The Lighthouse* (1998, 2001), Tamino in *The Little Magic Flute* (2001), Lukas in *The Kiss* (2002), Mayor in *Hamelin* (2003) and Taco in *Vera of Las Vegas* (2004). For Opera Ireland, Howard Boucher in *Dead Man Walking* (2007). In the UK he has worked for ENO, ETO, Opera North, Opera Holland Park, Garsington Opera, Almeida Opera, Opera Restored and Scottish Opera. He is also in demand in Oratorio, and recently performed Beethoven's Ninth Symphony at the Royal Albert Hall. Future engagements include Beethoven *Mass in C* in London. Recordings include *Der Rosenkavalier* (Major-Domo/ Landlord) for Chandos, and a live CD recording from the Barbican of *Tristan und Isolde* (Hirt) with the BBC Symphony Orchestra released last year.

Victoria Massey – *Mezzo-soprano* (Ireland) Dryad

Dublin-born Victoria Massey studied with Deirdre Grier-Delaney at the DIT Conservatory, where she received a Diploma in voice and vocal teaching in 1992, and with Prof Lilian Sukis at the Hochschule Mozarteum in Salzburg. In 1994, she was vocal finalist in the Lombard and Ulster Bursary Award and in 2004 won the C A Seghizzi International singing competition in Gorizia, Italy. Between 1992 and 1995 she performed chamber music and oratorio throughout Ireland. She toured with OTC in operas by Mozart, Britten and Janáček and sang Marcellina at the Chiemgauer Festival in Gut Immling, Bavaria in 2001. She recently sang Third Lady in Die Zauberflöte at Venice's La Fenice and Macerata Festival, where she also sang Adelmia in Busoni's *Turandot*. Her repertoire also includes Noah's Wife in Britten's Noyes Fludde. With Dublin Corporation summer open-air season she has sung Farnace in Mitridate, Juno in Semele and Sorceress in Dido and Aeneas. She is currently completing a Masters in Music Performance at the DIT Conservatory.



Martin Malachovský – *Bass* (Slovak Republic) Truffaldino

Martin Malachovský studied singing at the Academy of Music and Dramatic Arts in Bratislava. His facility with languages also enabled him to study in Perugia, Vienna and Paris. In 1990 he won third prize at the International Dvořák competition in Carlsbad and in 1993 was awarded a Richard Wagner Foundation scholarship in Bayreuth. In 1992 he graduated from the Academy of Music in Bratislava and became a soloist of Slovak National Theatre. His roles there included Don Quichotte, Don Basilio, Dulcamara, Colline, Timur, Don Alfonso, Escamillo, Claudius, Ferrando, Wurm, King in Aida, Watergod in Rusalka, Leporello and Figaro, which he also sang in Prague and Japan in 2003. In 1996 he sang in Hoffman at the Paris Opéra Comique. He has performed at several festivals: Mozartfestival Madrid, Maifestspiele Wiesbaden, Prague Spring, Summerfestival in Solothurn, Schweiz etc. In 2002 he sang concerts in Chicago and in 2004 in Moscow. He has acted in a Canadian film called Rossini's Ghost and recently sung Escamillo in Ljubljana.





Alwyn Mellor – Soprano (UK) Ariadne/Prima Donna

Welsh soprano Alwyn Mellor, who sang the title role in Opera Ireland's *Merry Widow* in 1997, studied at the Royal Northern College of Music in Manchester. For Welsh National Opera her roles include Micaëla, Gounod's *Marguerite*, Mozart's *Fiordiligi* and Donna Elvira, Liù *Turandot* and Senta *Der fliegende Holländer*. Other UK appearances have included Catalani's Wally, Santuzza *Cavalleria rusticana* and Elettra *Idomeneo* (Chelsea Opera Group), Mimì *La Bohème* and Agathe *Der Freischütz* (ENO), Donna Elvira *Don Giovanni* (Glyndebourne Touring Opera), Marenka *The Bartered Bride* and Tatyana Eugene *Onegin* (Opera North), Venus *Tannhäuser* (St Endellion Festival) and Gerhilde *Die Walküre* (Edinburgh Festival). International engagements have included Euridice *Orfeo ed Euridice* (Palacio de Festivales de Cantabria), Elvira *Don Giovanni* and Chrysothemis *Elektra* (Canadian Opera Company), Countess Almaviva *Le nozze di Figaro*, *Fiordiligi* and Alice Ford *Falstaff* (Santa Fe Opera) and *Fiordiligi* (Treviso). She has sung throughout the UK and mainland Europe in concert and her future engagements include Chrysothemis *Elektra* (Opera North) and Bronwen in Errollyn Wallen's *Carbon 12* (WNO).



Mari Moriya – Soprano (Japan) Zerbinetta

Last year, Mari Moriya made her European debut as Liù in Opera Ireland's *Turandot* after winning the Veronica Dunne International Singing Competition. She also won the Concert Prize while representing Japan at the 2007 Cardiff Singer of the World. She made her New York Metropolitan debut as the Queen of the Night, a role she has also performed in Portland, Pittsburgh, Palm Beach and the Kennedy Center in Washington and will soon be singing at Glyndebourne. She also sang the title role in Donizetti's *Linda di Chamounix* with the Caramoor International Music Festival and shortly joins the Opera Orchestra of New York for *La sonnambula*. Her repertoire also includes Gounod's *Juliette*, *Elizetta* in *Il matrimonio segreto*, Donna Elvira in *Don Giovanni*, Konstanze in *Die Entführung aus dem Serail* and the title roles in *Lucia di Lammermoor* and *Lakmé*. Upcoming performances include *Giulietta* in *I Capuletti e i Montecchi* with Opera Ireland, *Sophie* in *Der Rosenkavalier* at Teatro Colon in Buenos Aires and *Adina* in *L'elisir d'amore* with Tulsa Opera.

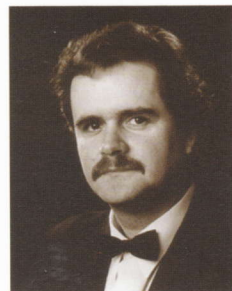
Ivan Ožvát – *Tenor* (Slovak Republic) Scaramuccio

Ivan Ožvát studied at the University of Music Arts in Bratislava as well as in Moscow and Palermo. Since 1982 he has been a regular soloist with the Opera of Slovak National Theatre and the musical comedy theatre The New Scene in Bratislava. His many awards include First Prize at the Statewide Singing Competition of M Schneider-Tmavský (1981-1983) and award for Best Interpretation of a song by M Schneider-Tmavský, Third Prize at the Antonín Dvořák International Singing Competition in Karlovy Vary and Outstanding Prize of the town of Karlovy Vary for the best interpretation of a song by Dvořák. He has performed more than 50 roles during his 20-year career, and has received the Czechoslovak Theatre Prize for the best creation of a theatre role in three of them: Vašek in Smetana's *Bartered Bride*, Nero in Monteverdi's *Il coronazione di Poppea*, and Graf Bony in Kálmán's *Czárdásfürstin*. Ivan Ožvát has recorded four CDs for RGT Records Milan.



Juraj Peter – *Bass* (Slovak Republic) Lackey

Juraj Peter, who was born in Rimavska Sobota, graduated from the Music Academy in Bratislava in 1990, continued his studies in Alden Biesen in Belgium and in 1989 received a scholarship to the Vienna Music Academy in 1989. Since 1991 he has been a member of the Slovak National Opera in Bratislava. Outside Slovakia he has sung in Hungary, Italy, Austria, Czech Republic, Germany, Spain, Switzerland, Belgium, France, Israel and Japan. In 2006 he sang in a televised concert celebrating Mozart's 250th anniversary in Milan. His repertoire of bass roles includes Mozart's *Figaro*, Sarastro, Osmin and Masetto; Sancho Panza in Massenet's *Don Quichotte*; Seneca in Monteverdi's *Poppea*; Junius in Britten's *Rape of Lucretia*, Alfonso in Donizetti's *Lucrezia Borgia*; Bartók's *Bluebeard*, Dikoj in Janáček's *Káta Kabanová*; and Verdi's *Sparafucile* and *Wurm* (Lusia Miller). His oratorio repertoire includes major choral works by Bach, Bixy, Dvořák, Kodály, McCartney, Mozart, Rossini, Schoenberg and Verdi. In concert he has sung with the Slovak Philharmonic Orchestra, State Philharmonic Orchestra Košice and the Slovak Chamber Orchestra.





Ondrej Šaling – Tenor (Slovak Republic) Brighella

Ondrej Šaling was born in Zlaté Moravce and studied at the Faculty of Dance and Music at the University of Arts in Bratislav, specialising in opera and concert singing. After attending masterclasses with Eva Randová in Prague and winning several important vocal competitions, he made his debut as Heinrich der Scribe in Tannhäuser Ondrej Lenárd in Litomyšl in May 2005. In March of the following year he sang Pang in *Turandot* at the Slovak National Theatre in Bratislava. His repertoire of roles, which he has sung in the Slovak Republic and elsewhere include Nemorno in *L'elisir d'amore*, Rustigello and Vitello in *Lucrezia Borgia*, Ernesto in *Don Pasquale*, Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, Vašek in *The Bartered Bride*, Lenski in *Yevgeny Onegin*, Goro in *Madama Butterfly*, Almaviva in *Il barbiere di Siviglia*, Lindoro in *L'italiana in Algeri* and Beppo in *Pagliacci*.



William Saetre – Tenor (USA) Dancing Master

William Saetre, who was an outstanding Simpleton in Opera Ireland's 1999 production of *Boris Godunov*, has also appeared with the company as Caius in *Falstaff*, First Jew in *Salome*, Vanya Kudryash in *Katya Kabanova* and Pong in *Turandot*. Born in Minnesota, he made his operatic debut there as the Witch in Humperdink's *Hansel and Gretel* in 1983. The role of Basilio in *Le nozze di Figaro* first brought him to Europe in 1990, where he has continued to sing on the operatic and theatre stages of Paris, Amsterdam, Hamburg, Copenhagen, Frankfurt and Vienna as well as back home in San Francisco, New York, Boston and Dallas, among other venues. He is currently soloist at the award winning Musiktheater im Revier in Germany, and frequently appears as guest artist in Seattle and Spoleto in Summer festivals. He is also in demand as guest lecturer and teacher in voice for musical theatre, and serves on the faculty of the Joop van der Ende Academy in Hamburg.

Eva Šenliglová – *Soprano* (Slovak Republic) Echo

A graduate of the Conservatory and Faculty of Music at the Music and Art High School in Bratislava, Eva Šenliglová was a finalist in the Schneider Trnavsky singing competition and the International Dvořák competition in Karlove Vary. In 1989 she took second place and title Laureat of the Mozart competition in Prague and was awarded the Bronze Diploma of the Stage at Academia Musicale di Chigiana in Siena. Her other awards include a grant by Slovak National Theatre Opera in 1985-86. From 1986 to 1990 she was a soloist with the Chamber Opera in Bratislava and since 1990 she has been a soloist with the Slovak National Theatre Opera. Since 1996 she has been a tutor in singing at the Christian Conservatoire and State Conservatoire in Bratislava. She has also as a solo concert singer in Slovakia and on overseas tours in Austria, Switzerland, Germany, Luxemburg, France, Spain, Italy, Ukraine and the USA. She has also been a guest artist with Opera - Banská Bystrica and has sung with the Slovak Philharmonic Orchestra.



Erika Strešnáková – *Soprano* (Slovak Republic) Naiad

Born in Čadca, Erika Strešnáková graduated from the Conservatoire in Žilina in 1993 then continued studying at the Academy of Music and Drama in Bratislava. During her conservatoire years she won first place in the singing category at the Slovak Conservatoires' contest in Košice. Other awards include First Prize at the 1996 Mikuláš Schneider-Trnavský International Singing Competition in Trnava. In the same year she appeared on the stage of the Opera of the Slovak National Theatre in Bratislava as well as in Banská Bystrica. In 1998, she became the finalist of the Singing Competition Lignano Sabbiadoro in Italy. The young artist gave several guest performances on the stage of the Operas in Bratislava, Banská Bystrica and Ostrava. She co-operates with Bohuslav Martinů Philharmonic in Zlín. Her operatic roles include Romilda in Handel's *Serse*, Magda in Puccini's *La rondine*, Rezia in Weber's *Oberon*, Nedda in *Pagliacci*, Rossini's *Cenerentola*, Norina in *Don Pasquale*, Frasquita in *Carmen* and Oscar in *Un ballo in maschera*.





Filip Tůma – Baritone (Slovak Republic) Wig-maker

Bratislava born Filip Tůma studied at the city's State Conservatory from 1992 to 1998 and at the University of Music and Dramatic Arts there from 1999 to 2005. In 2004 he won the prize for best interpretation of contemporary music at the Schneider international singing Competition in Trnavský. His roles to date at the Slovak National Theatre Bratislava and the Czech National Theatre in Prague include Morales in Bizet's *Carmen*, Cascada in Lehár's *Die lustige Witwe* as well as roles in Tolstoy's *Crime and Punishment*, Strauss's *Eine Nacht in Venedig*, Svobada's *Armagedon* on Grbe. His repertoire also includes Belcore in Donizetti's *Leisir damore*, Guglielmo in Mozart's *Così fan tutte* and Petrucci in Donizetti's *Lucrezia Borgia*.

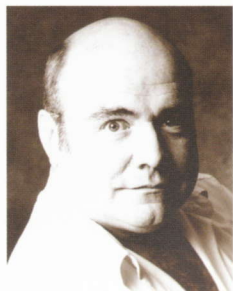


Alfred Werner – Baritone (Austria) Major-Domo

Alfred Werner has sung at well-known international opera houses like the Vienna State Opera and Volksoper, Gran Teatro del Liceu Barcelona, Opera Frankfurt, Semperoper Dresden, Paris Opéra Bastille and many others. From 2005 to 2007 he was a guest actor at the Burgtheater in Vienna. He is currently a member of the Volksoper in that city. As a young singer in 1982, he was a winner in the Herbert von Karajan Competition while studying at the Opera Studio in Salzburg. Alfred Werner's repertoire embraces Wagner roles like the Flying Dutchman, the baritone roles of Mozart and Verdi as well as famous operetta parts. At the present time he is performing an amount of moden operas.

Alan Woodrow – Tenor (Canada) Bacchus

Canadian tenor Alan Woodrow, who sang Siegfried in the NYOI Ring cycle in Limerick and Birmingham in 2002, began his career at ENO and quickly developed into the dramatic fach that has taken him to the major European and US houses. International engagements have included Der Kaiser in Munich, Berlin and Barcelona; Siegfried at the Tiroler Festspiele, Opera de Wallonie Liege, the Liceu Barcelona, Teatro Real Madrid, Théâtre de Chatelet, the Capitole Toulouse and the Seattle Opera, where he also sang The Prince in *Rusalka* and Alfred in *Die Fledermaus*. He made role debuts in Barcelona as Wagner's Rienzi and in Tokyo as Siegmund in *Die Walküre*. Recent engagements include Herodes in Palermo and for Guido Bardi in *Eine Florentinische Tragödie* at La Scala Milan. He made his role debut as Wagner's Tristan at the Tiroler Festspiele Erl, Théâtre de Capitole Toulouse and for the West Australian Opera and sang Siegfried in Nuremberg and Taiwan. His debut this season at the Washington Opera will be as Aegist in *Elektra*.



Dieter Kaegi - Director (Switzerland)

Dieter Kaegi is Artistic Director at Opera Ireland. He was born in Zurich and studied Musicology and German Literature there and in Paris. After posts at ENO, Zurich and Düsseldorf, he was Director of Productions at the Aix-en-Provence Festival from 1989 to 1998. He directed ten opera's for Opera Ireland and also over 80 productions throughout Europe and the US.





Stefanie Pasterkamp (Germany) Designer

Stefanie Pasterkamp, who has previously designed *Falstaff*, *Il barbiere di Siviglia*, *Eine florentinische Tragödie*, *Gianni Schicchi* and *Faust* for Opera Ireland, was born in Gelsenkirchen. She trained in set and costume designing as an assistant at the Munich National Opera. In 1991 she met the director Herbert Wernicke in Basel and became his personal assistant, working with him at opera houses and festivals throughout Europe. In 1996 she began to concentrate on her own career. She made her debut as a designer with Puccini's *La Bohème* at Klagenfurt in Austria and since then she has had a close collaboration with Opera Ireland's artistic director Dieter Kaegi and Franziska Severin in St Gallen. Her wide range of opera productions includes eight different works by Verdi as well as Donizetti's *Anna Bolena* and *La fille du régiment*, Janáček's *Songs from a Diary*, Mozart's *Don Giovanni* and *Così fan tutte*, Offenbach's *Hoffmann*, Puccini's *Madama Butterfly*, Rimsky-Korsakov's *Golden Cockerel*, Thomas' *Hamlet*, Weber's *Der Freischütz*, Peter Brooks' *Tragedy of Carmen* and others. She recently directed and designed *Fidelio* and *Les Contes d'Hoffman*.



Walter Kobéra (Austria) Conductor

Walter Kobéra has been music director of Neue Oper Wien since 1991, and its artistic and managing director since 1993. From 1978 to 2002 he played with and conducted the Tonkünstler Orchestra of Lower Austria and in 1986 founded his Amadeus Ensemble-Wien. A specialist in 20th- and 21st-century music, he has conducted *Lulu* and *Billy Budd* as well as Lachenmann's *Das Mädchen mit den Schwefelhölzern* and Schedl's *Triptychon*. Recently he conducted this production of *Ariadne auf Naxos* in Bratislava and Prague. For many years he has worked with KlangBogen Festival and the Vienna Festival; since 2005 he and Neue Oper Wien have been guests of the International Chamber Opera Festival in Zwolle/NL. In 2006 he conducted the world premiere of Dünser's *Radek* at Neue Oper Wien and Bregenz Festival. Walter Kobéra has been artistic director of the concert cycle "Klangerlebnis Stephansdom" since 2008 and has conducted numerous concerts and operas in Austria and elsewhere in mainland Europe. He currently lectures on modern music at the University of Vienna.

Philipp Armbruster – (Germany) Repetiteur

Hamburg-born Philipp Armbruster started playing piano at seven, percussion at ten, and clarinet at thirteen. After working as pianist and conductor at Music Stage Company in Hamburg he continued his studies in piano, conducting, and composition at Folkwang Academy of Music and Performing Arts in Essen, graduating in 1997. He founded the Essen Student Orchester and conducted the Young Philharmonic Orchestra Ruhr. In 1996 he was honoured by the German Schubert Society and the German Richard Wagner Foundation offered him its 1999 Bayreuth scholarship. He has been a musical assistant to Zagrosek, Maazel, Fischer, Soltesz and Chaslin among others. He conducted the Bremen Philharmonic State Orchestra, Mannheim National Theatre Orchestra, Aachen Philharmonic Orchestra, Coburg Orchestra and at a musical theatre. In four major German opera houses he has played and/or conducted more than 60 operas and ballets, from early baroque to contemporary works. He is permanent conductor of the Chamber Orchestra Arco Musicale. He conducts the Mannheim National Theatre orchestra on a recent Genuin CD of contemporary music.





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From a cloistered convent upbringing to the more worldly heights of operatic stardom Margherita Sheridan became one of the outstanding sopranos of her day and captured the ears and hearts of opera audiences throughout Italy

Born in Castlebar, County Mayo, the youngest of five children, orphaned at eleven, she was sent to the Dominican Convent, Eccles Street, Dublin, where her voice was first coached. Winner of the mezzo-soprano gold medal at the 1909 Feis Ceoil, a bursary enabled her to study at the Royal Academy of Music in London in 1910.

Singing at musical soirees in the Belgravia and Mayfair homes of wealthy, aristocratic patrons she was 'discovered' by the famous inventor, Marconi who agreed to bring her to Rome where she might realise her ambition to sing in opera.

On 3 February 1918 she made a dramatic and successful debut as Mimi in *La Bohème* at the Rome Opera and the Roman audience rose to the 'young artist blessed with a wonderful voice who gave an unforgettable performance.'

From 1918 to 1930 she subsequently performed in most of the great opera houses of Italy, including the San Carlo in Naples, where she was dubbed 'Butterfly Insuperabile'.

Coached by Puccini as Manon for her debut in the role, at prestigious carnival season at Rimini, he presented her with a magnificent costume in gold and blue silk for Act 2. 'She was an unparalleled interpreter of the music of Puccini,' the conductor, Vincenzo Bellezza, testified. 'The humanity of his characters and the lyricism of his music found a mysterious echo in her...'

Toscanini chose her for the 1922 re-opening of La Scala in the revival of *La Wally*. Among her performances at the great opera house was the world premier as Candida in Respighi's *Belfagor*. Her association with Toscanini was fraught. He referred to her as 'The Empress of Ireland' and she called him 'The Whip'.

In 1919 and from 1925 -30 she performed at the International Seasons at Convent Garden, where in 1919 she replaced the redoubtable Dame Nellie Melba as Mimi and created the title role in *Iris*. In 1930 Gigli chose her for his English debut in *Andrea Chenier*.

In 1929 she made the first complete recording of *Madama Butterfly* (HMV) and recorded further operatic arias as well as many enduring duets with Aureliano Pertile. She also recorded several Irish songs including her distinctive rendition of *I Dreamt I Dwelt in Marble Halls*.

Vivacious, witty and temperamental her love of Italy, perhaps to the detriment of her career, made her refuse many offers to go to America.

Her retirement from opera was as dramatic as her debut. A broken romance, throat surgery, combined with a loss of confidence in her singing technique, made her abandon the stage in 1931.

In 1956 she was diagnosed with cancer and bore her illness with great courage, never losing her sense of style and humour.

She died on 16 April 1958 as Manon Lescaut, her most famous role, opened the Dublin Grand Opera Season at the Gaiety Theatre.

© Anne Chambers, author *La Sheridan: Adorable Diva*.



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Assistant Stage Manager

Daniel Burke

Stage Management

Ariadne auf Naxos

Stage Manager

Anne Brodie

Assistant Stage Manager

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The Marriage of Figaro Chorus

National Chamber Choir

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Anita Vedres

Violin II

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Clare McKeown
Carol Quigley
Katie O'Connor
Arthur McIver
Donal Roche

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Elizabeth O'Neill
Niamh Quigley
Feargal Ó Dornáin

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David Agnew

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Bassoon

John Leonard
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Fearghal Ó Ceallacháin
Declan McCarthy

Trumpet

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Eamonn Nolan

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Harpsichord

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Elizabeth Leonard
Clare McKeown
Pamela Forde
Eileen Comer

Viola

Karin Norlen
Elizabeth O'Neill
Katherine Barnecutt
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Harmonium

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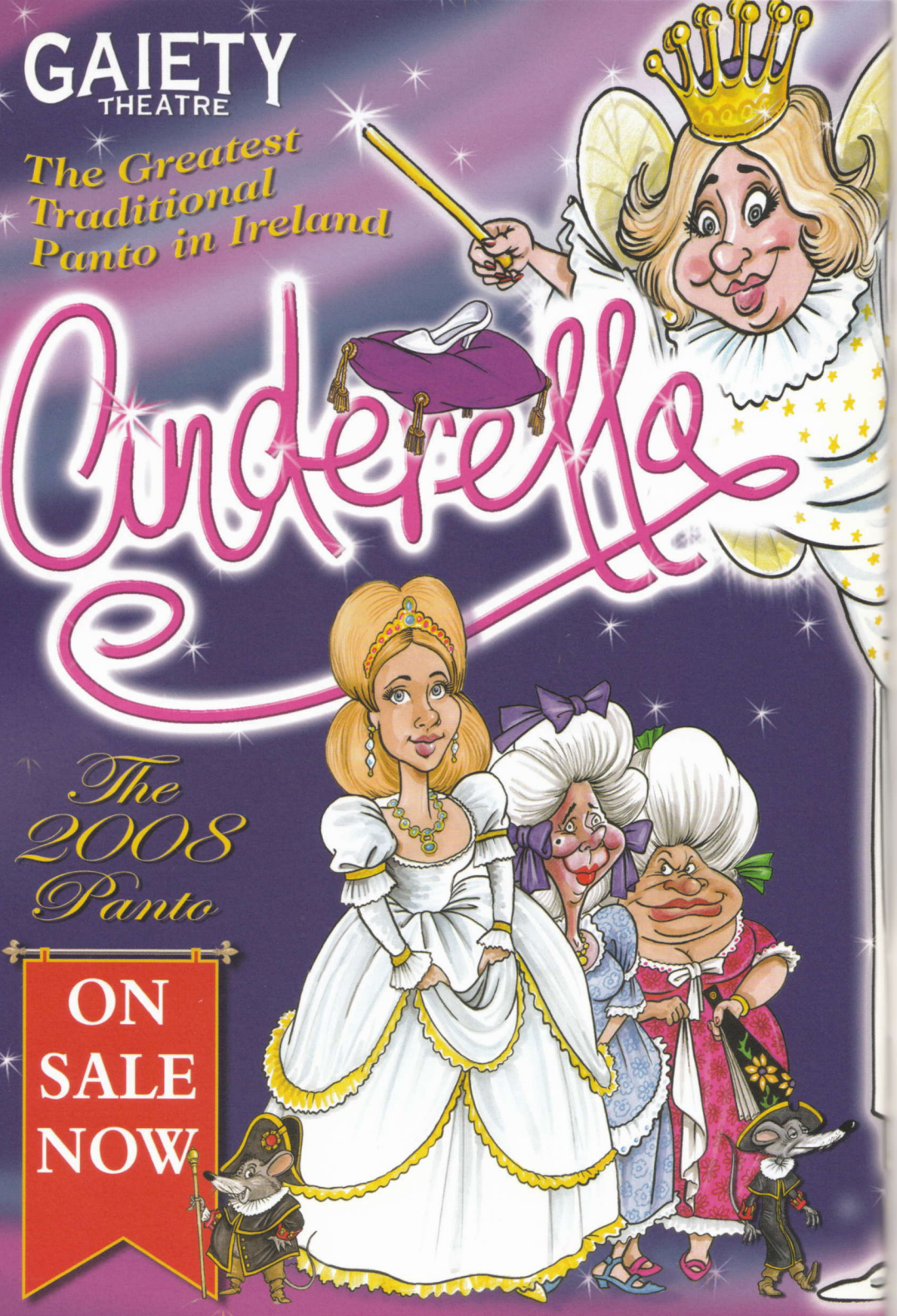
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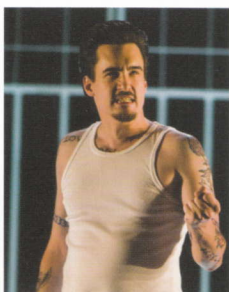
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Allegra, Salvatore

Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W

The Bohemian Girl 1943

Beethoven, Ludwig van

Fidelio 1954 1994

Bellini, Vincenzo

La sonnambula 1960 1963
Norma 1955 2003
I puritani 1975

Britten, Benjamin

Peter Grimes 1990

Bizet, Georges

Carmen 1941 2002
Les pêcheurs de perles 1964 1987

C

Charpentier, Gustave

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Il matrimonio segreto 1961

D

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Delibes, Léo

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L'elisir d'amore 1958 1996
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Lucia di Lammermoor 1955 1991

F

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G

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Andrea Chénier 1957 2002
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Gluck, Christoph W

Orfeo ed Euridice 1960 2004

Gounod, Charles

Faust 1941 2006
Roméo et Juliette 1945

H

Handel, George F

Giulio Cesare 2001
Messiah 1942
Imeneo 2005

Heggie, Jake

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Humperdinck, Engelbert

Hänsel und Gretel 1943 1994

J

Janáček, Leoš

Jenůfa 1973 2004
Katya Kabanova 2000

L

Lehár, Franz

The Merry Widow 1997

Leoncavallo, Ruggiero

Pagliacci 1941 1998

M

Mascagni, Pietro

L'amico Fritz 1952
Cavalleria rusticana 1941 1998

Massenet, Jules

Manon 1952 1980
Werther 1967 1977

Mozart, Wolfgang Amadeus

Così fan tutte 1993 2007
Don Giovanni 1943 2003
Idomeneo 1956
Die Entführung aus dem Serail 1949 1964

*Above: Dead Man Walking
2007*

Productions 1941 - 2008

Le Nozze di Figaro 1997 2008
Die Zauberflöte 1990 2005

Musorgsky, Modest
Boris Godunov 1999

O
Offenbach, Jacques
Les contes d'Hoffmann 1945 1998

P
Ponchielli, Amilcare
La Gioconda 1944 1984

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Gianni Schicchi 1962 2005
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Manon Lescaut 1958 1991
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Turandot 1986 2007

Proulx, André
A Sennecar Named Desire 2006

R
Raffa, Lufino
Carola 1954

Rossini, Gioachino
L'ischiene di Silviglia 1942 1999
La Cenerentola 1972 2006
Italiana in Algeri 1978 1992

S
Saint-Saëns, Camille
Samson et Dalila 1942 1979

Shostakovich, Dmitri
Lady Macbeth of Mtsensk 2000

Smetana, Bedrich
The Bartered Bride 1953 1976

Strauss, Johann
Die Fledermaus 1962 1998
Der Zigeunerbaron 1964 1997

Strauss, Richard
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Ariadne auf Naxos 1999

T
Thomas, Ambroise
Mignon 1966 1973

Tchaikovsky, Peter Ilich
Eugene Onegin 1969 1997
The Queen of Spades 1972 2002

Turnage, Mark-Anthony
The Silver Tassie 2001

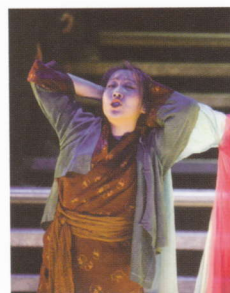
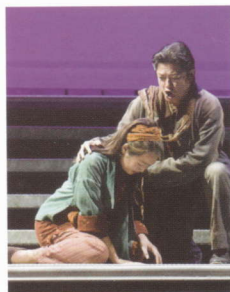
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Verdi, Giuseppe
Aida 1942 2000
Un ballo in maschera 1949 1992
Don Carlo 1950 2001
Ernani 1965 1978
Falstaff 1960 1998
La forza del destino 1951 1973
Macbeth 1963 1997
Nabucco 1962 1986
Otello 1946 1981
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Simon Boccanegra 1956 1974
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Victory, Gerard
Music Hath Mischief 1968

W
Wagner, Richard
Der fliegende Holländer 1946 2001
Lohengrin 1971 1983
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Tristan und Isolde 1953 1963
Die Walküre 1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna 1956

Z
Zemlinsky, Alexander von
Eine florentinische Tragödie 2005



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